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VOL. 6

NO. 3

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T A K E I T O R  
L E A V E I T



How long has it been since  
you danced to live music?  
There is no substitute for  
it when it comes to adding

the enjoyment of the dancers. Yes,  
I know most of the excuses given

why more dancing is done to records.

The biggest reason I believe is the high cost of orchestras. And there is a lot to be said in favor of that protest. In a great many instances the musicians have priced themselves right out of business. Teaching seems to be done best with records and at folk dance camps they are a MUST, for no one orchestra in the world can play all of the tunes required there.

BUT---is there any valid reason why a club or federation cannot have one dance a month to live music? I believe that it would do much to revive lagging interest in some areas.

I wish too, that every state square dance federation would encourage live music at all of their annual festivals and occasional general meetings where dancing is held after the usual business meeting.

New Hampshire doesn't have the largest membership in its federation in comparison to other state federations - it couldn't have because we are a small state population-wise, - but by golly we sure have some good musicians in our membership and make use of them too, not only at the annual festival, but at our quarterly general meetings.

See what can be done about it in your own club. You might get a most welcome surprise.

Sincerely

Ralph

# AN OLD SCOTTISH MANUSCRIPT

by

HUGH THURSTON



- continued from last issue -

After the figures come 14 numbered quadrille steps. Here as a sample is the first:

No. 1 Glissade dessous to right  
Assemblé right behind  
Glissade dessous to left  
Assemblé left behind  
Et E contra. 2 times. 8b

(Et E contra means "and the same on the other foot").

After several blank pages come "Une petit Battemens", "Une grande Battemens", "Chassé", "Assemblé behind", "Jette" and "Pas de basque". The description of the pas de basque is:-

Right in pos. III or V before  
Close. Spring off it into pos. II  
a little back & next second spring  
L. into pos. IV before: and next  
second bring up R close into pos. III  
or V behind. Et e contra.

Now comes one of the most absorbing parts of the MS, containing plenty of food for thought for research workers. It starts:-

## Strathspey steps

- Bar 1st Hop on left and sissone with right  
Assemblé with right before and hop on left
- Bar 2d Assemblé wt right before and hop on left  
Chassé to left
- Bar 3 Step on right and sissone with left  
Assemblé with left before and hop on right
- Bar 4 Assemblé wt left before and hop on right  
Chassé to right

This chassé is performed by bringing up the left behind and then moving the right to the right, after which you instantly set the left so as to proceed with the next hop and sissone if necessary. The chassé occupies the time of  $\frac{1}{2}$  bar or one crochet (i.e. one quarter-note).

From the above analysis of step no. 1 it will appear that in each half-bar there are two steps, one by each foot. These two steps are performed in the order above set down, but they follow each other as quickly as to appear simultaneous. This is the compound so very easy in practice but so difficult to be described.

It would be convenient to have one term for describing shortly the above steps but, as no such term has hitherto been invented, in the following notes the syllable strath is merely prefixed to the usual terms sissone and assemble; and also to the chasse to distinguish it from the common chasse to which it has but little resemblance. If any other steps or terms for steps are used they will be taken notice of in the annexed table; and the difference between them in the common dancing and in the strathspey will be pointed out.

## Terms explained

- S-sissone. Sissone with a hop before it on the other foot.
- S-assemble Assemblé with a hop after it on the other foot.
- S-chasse to left no. 1 The right is put in behind and the left moved off to the left. (The right

is then set down before, for the next hop and step).

S-jette Jette with one foot and a hop immediately after it on the same foot. Generally tendu. May be either before or behind.

S-chasse no. 2 (to left) Pass right foot in before the left. Then the left to the left (and the right before it again for the next step).

### Strathspey reel steps

No. 1 b-1 S-sissone with right  
S-assemblé w<sup>t</sup> right before  
b-2 S-assemblé w<sup>t</sup> right before  
S-chassé no. 1 to left  
Et e contra. 2 times - 8bars

No. 2 b-1 S-sissone w<sup>t</sup> right  
S-assemblé w<sup>t</sup> right behind  
b-2 S-assemblé w<sup>t</sup> right before  
S-chassé no. 1 to left  
Et e contra. 2 times - 8bars

No. 3 b-1 S-sissone with right before  
S-assemblé with right before  
b-2 S-sissone with left  
S-sissone with left before  
b-3 S-sissone with right  
S-assemblé right behind  
b-4 S-assemblé right before  
S-chassé no. 1 to left  
Et e contra. Once - 8bars  
(.....and so on. 11 steps altogether).

### Quick reel steps

No. 1 b-1 Assemblé with right behind  
Glissade dessous to left  
Et e contra. 4 times - 8bars  
No. 2 b-1 Assemblé dessous w<sup>t</sup> right  
Glissade dessous to left  
b-2 Assemblé dessous with left

Assemblée dessus with left

Et e contra. 2 times - 8bars

No. 3 Same with quadrille setting step no. 6

(...and so on. 8 steps altogether. There is a penciled note that dessus means above and dessous below).

It comes as a surprise that a quick reel setting-step should be the same as a quadrille setting-step, though in fact three of the eight given are the same as quadrille steps. French technical terms are fairly efficient to describe the ballet steps (for which they were devised) and quadrille steps. This MS shows how inadequate they are for steps of a different type.

The reel steps are not unlike some of the traditional ones known today: one can recognize the "coupe", the "triple spring", the "travel" part of "shake and travel", and so on. But the strathspey steps are not in the least like traditional fling steps. The MS says nothing about arm-positions, which were then presumably not used. In this, the steps agree with those which Major Topham saw in his visit to Scotland in 1775, and the steps brought from Scotland to Nova Scotia at about the same date, as well as those described (not very intelligibly) by the famous Aberdeen dancing master Francis Peacock in 1805.

The MS ends with descriptions of country dances:-

1. The Triumph. (The version common in 19th century Scottish books. It differs from the one in the RSCDS books in ending with an ordinary pousette, not a first-couple-pousette-to-the-bottom).
2. Lady Caroline Lee's Waltz. (First lady and second gentleman change places, then the other two change: 8 bars. Pousette. Right and left).
3. Clydesdale Lassos. (Hands across and back. Down the middle and up to second place. Pousette. Right and left).
4. Lady of the Lake (Old way) (Usual version).
5. Lady of the Lake (new way) called also La Poule, also News from Portugal. (All three names are of

are of popular dance tunes. The dance is like 'Queen Victoria' omitting the down-the-middle-and up).

6. The Lady of the Manor. (First woman and second man set and turn (8 bars) then the other two. Both couples down the middle and up. Pousette.)
7. Calvar Lodge. (The two men lead round the two women. Then place-changing as in no. 2. Pousette.)
8. Meg Merrilees. (Usual Version).
9. The Medley

Strathspey figure

1st cu: change sides and set - 4b

Then

1st Gent turn round 1st L with left hands (G between bottom cu: and L between top cu:) 4b

Join hands thus in two lines of three each and set - 4b

1st cu: turn again with right hands - (L between 2d and 3d, and G between 2d and 3d L) 4b

Swing corners - 16b

1st cu: set and turn into places - 8b

Or these last 8b may be left out.

(This shows how the country dances were set out in the MS. It is the only one to a strathspey).

10. Patronella. (The "cutting the diamond" is done in half the usual time. Then comes down the middle and up to second place. Then a pousette.)
11. Speed the Plough. (Down the backs and up again. Down the middle and up to second place. Hands four round and back. Pousette.)
12. The Honeymoon. (Down the backs and up again. Hands four across and back. Cross over two couples and lead up one. Hands six round).
13. Waterloo. (Chain. Hands six round and back. Down the middle and up to second place. Change sides with partner and back. Swing corners).
14. Regent's Favorite, new way. (Tunes: "We'll gang nae mair" or "Mrs McLeod". Hands four across and back. Down the middle and up to second place. Swing corners. Set to partners and turn to places).



15. Regent's Favorite, old way. (Left blank).

This is a pretty typical selection of mid-nineteenth-century dances. The only surprising thing about it is that 'The Duke of Perth' is missing. The high proportion of two-couple dances is normal. The double-speed Petronella diamond is, I suspect, a mistake. The figures for 'Speed the Plough' are peculiar to this MS but there are so many different sets of figures to this tune that we are not surprised by this. It is unusual to find a strathspey at this date: although several strathspeys were danced traditionally in out-of-the-way places, the only one which got into any Victorian dance manual is 'The Glasgow Highlanders', the second half of which is to strathspey music.

The commonness of the pousette and the absence of allemande is again typical. The fact that down-the-middle-and-up is nearly always to second place, leaving a non-progressive pousette to finish the dance, will seem untypical to anyone used to RSCDS versions, in which the pousettes are progressive. But in the early days the non-progressive pousette was the commoner; and down-the-middle-and-up was more often a progressive figure; England favoring the "leave off" and New England the "cast off". Thus this figure has changed least in New England and most in Scotland, with England comfortably in the middle.

- The End -

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# FESTIVAL ON THE SEACOAST

by

NAL HAYDEN



The Seacoast Region (N.H.) Square Dance Association sponsored its sixth annual folk festival and square dance in Dover, N.H. City Hall Auditorium, December 6. Attendance totalled approximately 250.

The Blue-Jobbers of Strafford, a 4-H Club, danced "Whispering", a square, and "Klumpakojis" a Lithuanian folk dance. As the strains of the music of the latter were coming to an end, the youngsters scattered to the sidelines and drew out new partners from the spectators, and danced it again. One of the youngest dancers brought down the house when she drew out a jovial, cherubic-countenanced gent who didn't know his left foot from his right - but he didn't let his daughter down!

The Durham Reelers of UNH did two German dances: "Sauerlander Quadrille #5" and "Lorenz". The Cumberland County Recreation Council of Portland presented a contra dance demonstration, "Rory O'More". The demonstrations were concluded by the Trilma Folk Dancers, offspring of Seacoast, who presented an English country

dance, "The Bishop". Those who attended the 1957 New Hampshire Folk Festival at Franklin may remember the last mentioned number as a feature in the folk and square dance pageant at the Saturday evening session.

Fran Eastman, who called "Rory O'More" for the Portland group, supplied some interesting program notes. The words and music (no connection with the contra figure) were written by Samuel Lover, who was Victor Herbert's grandfather. The song was so popular over a hundred years ago that when Victoria ascended to the throne of England in 1837, the Royal Life Guards Band played the melody in the march escorting her to Buckingham Palace. Lover also wrote a play upon the song, and a novel upon the play.

Callers for audience participation included Howard Schultz and Peg McKeane, both of UNH; Fran and Brooks Eastman of Portland (Brooks is host caller for CORC); and Mal Hayden, Seacoast's host caller, who was also MC. Ed Taylor of Kittery, led folk dancing. Since the program began at 7:30, dancers attending had a full evening of dancing - 20 squares, three contras, and two folk dances with 25 minutes of folk dancing during intermission.

The festival was the 88th dance presented by Seacoast in Dover, and was a part of its tenth season of sponsoring public square dances in its region.

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# SQUARE DANCE CALLING

by

WALTER & VERA MEIER



Continuing a brilliant series of articles for the serious-minded caller. Slightly condensed in form from the authors' book "A SHORT THEORY OF SQUARE DANCE CALLING", with their permission.

## COMMAND

The skill, the technique, and the knowledge of calling is displayed to the dancers by the caller in the use of command. It is the caller's obligation to inform the dancers exactly what to do instead of letting them guess. The specific word which makes up the command, if possible, should come first. It must sound like a command through emphasis placed on it, thus giving the dancers the inspiration to move ahead. Given properly the dancers will get a certain "lift". One of our favorite examples of how the command should not be used appeared in The Wabash Cannonball as it is given on the call sheet, and, unfortunately used the way it is written by most callers. The callers argument for doing so - you guessed it - is, because it is written that way on the call sheet. Merely looking at the call one begins to wonder (ourselves, we shudder).

ALL FOUR COUPLES SEPARATE AROUND THE OUTSIDE RING  
WHEN YOU MEET YOUR HONEY BOYS, GIVE HER A GREAT BIG  
SWING

Picture now a group of dancers who have never heard of this dance, yet know the fundamentals, know how to dance, and know how to follow the call. Normally, the caller for an experienced group should not have to use a walk-through. Therefore, the caller in this case, must call so that the dancers can dance the figure without interruptions or hesitations. You would be amazed at the dancers' reaction to this call. First of all, all four couples "separate". The gents and the ladies now walk in different directions around the circle. At the call "when you meet your honey, boys" partners meet, technically on the word "meet". Now what are they going to do? They have to wait until the caller tells them to "give her a great big SWING".

Note, the command "swing" is the last word in this line or phrase. This is a very poor example of where to place the command word. It is very essential therefore, to give, if possible, the command word first; the rest of the action will take care of itself. The caller should realize it is up to him to change the location of the command word in such a way that this command word lets the dancers know what to do before they meet their partners. Here is one way to do it:

ALL FOUR COUPLES SEPARATE, GO HALF THE OUTSIDE RING  
 SWING YOUR PARTNERS WHEN YOU MEET, GIVE HER A GREAT  
 BIG SWING



Through this change we have accomplished two things: By adding the word HALF the outside ring, the dancers know there will be action with their partners on the other side of the circle. By immediately calling SWING the dancers know this is the next called for action with their partner. If you have an opportunity of trying this dance on dancers unfamiliar with the call you will find the dance is smooth and without hesitation. The command is given at the precise time and, as said

before, the rest will take care of itself.

Again, this is a very basic example. Since there are numerous calls like this, a successful caller will make it his business to examine each and every dance, trying to place the command word in the most beneficial place. Unfortunately, there are callers who, upon reading printed instructions, assume the dance is good and memorize the words, not realizing the command word is not in the proper place. We often wonder how anyone with a clear conscience, can have calls printed without ironing out all technicalities.

One of the very popular old-time dances in which we stress the changes in placing the command word is HOT TIME. The traditional call goes like this:

ALLEMANDE LEFT WITH THE LADY ON THE LEFT

1 2 3 4 5 6 7 8

ALLEMANDE RIGHT WITH THE LADY ON THE RIGHT

1 2 3 4 5 6 7 8

ALLEMANDE LEFT WITH THE LADY ON THE LEFT

1 2 3 4 5 6 7 8

GRAND OLD RIGHT AND LEFT AROUND YOU GO

1 2 3 4 5 6 7 8

If the dancers have never heard this call - and there are always some who have not - their natural reaction after doing an allemande left with the lady on the left would be to do the allemande right with their partner and not wait for the end of the phrase; or the command "with the lady on the right." Since this is such a well-known dance the command word on the end of the phrase goes unnoticed by the experienced dancers. However, in teaching beginners this dance, it is of great importance to place the command word correctly so it reaches the dancers before the action is required to begin.

In view of the fact that we have three allémandes to consider, it will be impossible to apply successful timing, especially considering that time is necessary

to pass the partner each time. What shall we do? There is only one thing left to do - change the command. Here again the caller may show his ability by putting the command word (or words) into its proper position, keeping in mind that it can be done regardless of how the original figure is put together. Here is one way:

ALLEMANDE LEFT WITH THE LADY ON THE LEFT, PASS YOUR  
1                      2                      3                      4                      5

PARTNER

6                      7                      8

ALLEMANDE RIGHT WITH THE LADY ON THE RIGHT, PASS YOUR  
1                      2                      3                      4                      5

PARTNER

6                      7                      8

ALLEMANDE LEFT WITH THE LADY ON THE LEFT, AND A GRAND  
1                      2                      3                      4                      5

OLD RIGHT AND LEFT AROUND YOU GO

6                      7                      8



What have we accomplished? The main accomplishment is that we have given the extra command, "pass your partner", before the dancers completed the allemande left. By giving this command, "pass your partner," the dancers realize they must go over to the right-hand lady (or left-hand gent). Before they reach their right-hand lady they hear the call "allemande right", and before completing the allemande right they hear the command "pass your partner". Immediately they know they must return to their corner lady (or corner gent). Again, before they reach the corner lady, the allemande left is called. The grand right and left is called before the last allemande is completed. This one small additional command makes the dance smooth and even.

All of this brings to mind a popular remark often made by callers: "There are too many words to put into the musical phrase". These callers probably do not realize that the counts of the phrase must be doubled up - which we have just done. It is probably the caller's lack of knowledge on doubling up on counts in phrases rather than the number of words per phrase which

prompts him to complain about too many words.

Another example of placing the command call in the most effective place is in Smoke On the Water. It is granted that this dance is very popular and that the dancers do it without even thinking of what comes next or listening to the call. Still, we must think of the beginners and of the dancers who are maybe dancing it for the first time. Even if we don't have this thought we still should take pride in at least trying to place the command in the proper place. The original goes:



THEN ALLEMANDE LEFT YOUR CORNER  
PARTNER RIGHT, A RIGHT AND LEFT GRAND  
THERE'LL BE SMOKE ON THE WATER  
ON THE LAND AND ON THE SEA  
RIGHT HAND SWING YOUR PARTNER  
TURN AROUND AND GO BACK THREE etc, etc

The first two lines are fine. Lines 3 & 4 are patter, and immediately after the patter, when partners meet, there is action of turning back. Line 5 reads RIGHT HAND SWING YOUR PARTNER. It is not good to call SWING when the caller means TURN. Upon hearing "swing" some of the dancers will always start the regular swing and thus upset the movement of the dance. So why not say TURN. Line 6 reads TURN AROUND AND GO BACK THREE. This word "turn" is probably the most important word or command in the entire phrase. Thus we must strive to place this command as soon as we possibly can, if not right in the beginning of the phrase in line 5, then immediately after the patter. Let's look at how we are getting along.

THEN ALLEMANDE LEFT YOUR CORNER  
PARTNER RIGHT, A RIGHT AND LEFT GRAND  
THERE'LL BE SMOKE ON THE WATER  
ON THE LAND AND ON THE SEA



TURN YOUR PARTNER WITH THE RIGHT HAND 'ROUND  
AND NOW YOU GO BACK THREE etc, etc.



Have we accomplished anything? We believe a lot. First of all, upon partners meeting with the right hand they get the command "turn". They know they have to turn partner and can start action without hesitation, anticipation, or doing something else. While they are making the right hand turn they will hear the call AND NOW YOU GO BACK THREE. You will immediately notice that the dance became smoother and more comfortable. Another thing you will observe is: the dancers who know how to do this dance from previous experience will not be ahead of the caller. Watching the dance performed to the wording on the call sheet we have seen the dancers get ahead of the caller, which could be avoided by using the command in the proper place. To go on - the next figure goes like this:

FOUR GENTS CENTER MAKE A CIRCLE  
AND YOU TURN IT ONCE AROUND

Certainly we know that as soon as we join hands in a circle, the circle moves to the left (at least we take it for granted). Again, trying to be descriptive and striving to make the call better, it could be called like this:

FOUR GENTS CIRCLE LEFT  
AND YOU CIRCLE ONCE AROUND

Why say FOUR GENTS CENTER when it couldn't possibly be danced any other way than the gents stepping into the center when they circle to the left. I am sure the gents wouldn't go to the outside of the square to join hands and circle left.

We could go on with more examples of this sort, but we

will leave it up to you to examine the call and try to benefit from the examples we have given you. Since the successful caller is usually a descriptive caller, guess work will be eliminated. Therefore, through the command, descriptive calling should be applied. It is a good policy to call out all turns in the do-pas-so, red-hot, Susie-que, or any other combination which may be named by just one word. In all cases where descriptive calling is used the dancer, even though unfamiliar with the figure, could follow the call.

At this time, let's return to "patter". Patter, in our opinion is the spice of the square dance call. The most important factor concerning patter is that it must properly fit into the waiting period. Too many callers get wound up in their patter and don't know when to quit. This is too much spice. In such a case the dancers drift along not knowing exactly what to do.

On the other hand, if a caller uses only part of the waiting time for patter instead of the entire amount, the patter falls flat. Patter should be selected carefully, and only good patter should be used.



Since patter and timing are closely related, patter should be timed as carefully as the square dance figure. We would like to elaborate by again repeating, if the patter takes too much time, the dancers will anticipate the call and go ahead. The most popular place to use patter is in a grand right and left. The caller often becomes involved in his patter, forgets the timing, and is still jabbering away after the dancers have promenaded and reached home position. Finally, the caller says "promenade", even though the dancers are already in their place.

This brings up a very important question: should the experienced caller watch a set of dancers that he knows are reasonable and average, to establish timing?

The answer lies in the entire discussion on timing and is NO! The next question would be, should the experienced caller watch more than one square? The answer is NO! What he should watch is to see that the entire floor is moving and especially look for certain difficulties some square might have in doing the dance. In such a case, the caller should bring emphasis on the command to these certain squares and try to straighten them out without stopping the floor. Through knowledge of timing and giving the command at the proper place, slow and fast squares can be brought together for perfect and smooth dancing without watching either.

Callers often ask: how do we know when partners are back together, especially in some fancy breaks and elaboration of the breaks. Beware of watching in this case! There are always some mischievous dancers on the floor who, upon finding out that the caller watches them, will quickly and unnoticeably change partners during the dance, and when the original partners are brought together in this certain square the rest of the floor will not have their original partners back.

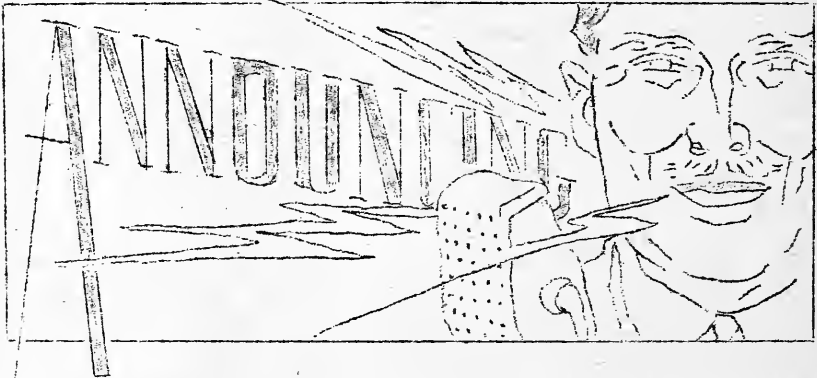


This may cause a very humorous situation for the dancers, but certainly not for the caller. Both dancers and callers have asked me how I can bring partners back together without watching anyone. This is no secret, merely a long and steady practice of the brain.

First, the caller must imagine that he has a partner by his side. Then, with each change he must know where and in what position his imaginary partner stands. Once your brain is trained like this, and it might take a little while of steady concentration - the caller always knows how to bring original partners back together, even if some squares might be mischievous enough to change partners during the dance just

to confuse the caller. We believe that by watching a square while calling, the art, science, and technique of calling is completely lost. Right now you may not agree with us on this point, but why not give it a chance and try the method just explained. You will become the master of the call and not the slave.

- to be continued -

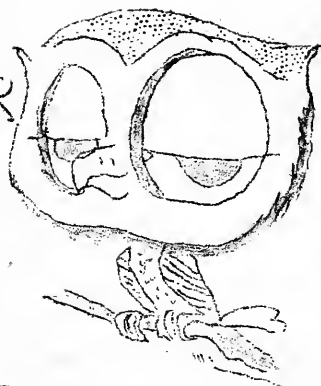


On January 13th, Ted Sannella sold his entire stock of square, contra, and folk dance records to Miss Faith Mattison, proprietess of the Cantabrigia Book Shop. Ted explained that, with his many other interests, he found that he could not devote as much time as he would have liked to the record business. The convenient location of the Cantabrigia Book Shop (near Harvard Square) should make it easier for dancers, callers, leaders, teachers, etc. to obtain the records they need. Miss Mattison, a dancer herself, is qualified to recommend the right record for any need. If she can't solve your problem, Ted is still available in an advisory capacity.

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# STRAY BITS FOR THE DANCER



by  
VERN STEENSLAND  
with helpful needling by AL DRAPER

Ideas from Britain, New Zealand, Greece, etc.

## WHY DANCE?

Not pretending to be definitive, we offer two answers from opposite sides of the world. In a letter from New Zealand, leading physical educator, Philip Smithells says that hobbyists there assemble "to enjoy the technique, the perspiration and the company."

Of these three phases the late Ralph Vaughan Williams stressed, if any of them, technique. His address to the 1957 annual general meeting of the English Folk Dance and Song Society concluded, "Most of you here are I suppose not concerned with scholarship but out for a good time. Good luck to you. But remember, that if you set out for a good time you will not achieve it. That will be obtained only by striving to achieve beauty. Surely the reason why we practise these dances is not because they are old, or quaint, or of historic value, or of local interest." There are both good dances and songs and bad ones - which latter we should leave in the libraries and museums. "Let us hold on to one thing which is worth preserving and practicing, and that is, or should be, the pursuit of that beauty which is a joy forever."

DANCING IS COMMUNICATION and one communicates not with pushcarts but with people. In folk dancing we communicate with partners - and in group dances with partners

and with still others. To all of these our every move is related effectively - or otherwise. (Somewhat according to May Gadd in *The Country Dancer*, March 1941, page 34).

### THREE BITS OF LINGUISTICS

A long word needs no apology if it does duty for a dozen words; from Greek:

an esthesia - literally, not feeling.

kin esthesia - feeling of moving; "the sense of muscular effort."

kin esiology - "study of...mechanics and anatomy in relation to human movement." (Merriam-Webster)

### THREE BITS OF KINESIOLOGY

1) As a rule, in Balkan line and circle dances hands are at shoulder level if the routine is languorous, down at sides if the action is staccato.

2) Here's a couple side-by-side, inside hands joined and awaiting music. They'll start with outside feet (ML & WR). If they waltz, they'll start somewhat back-to-back but if they two-step or polka, the first measure will not be back-to-back, but either side-by-side or face-to-face. The mechanical reason (whatever that is) helps to explain why it's easier to learn two step and polka in SUSAN'S GAVOTTE and KIAPPDANS than in closed ballroom position!

3) It's often easiest to dance in posture ethnically correct. Two reasons, then, for observing whether the instructor leans forward or backward or neither; for noting how he uses his hands, shoulders, etc. provided he's qualified in the tradition he's offering.

THESE AIDS TO LEARNING apply especially to line and circle dances. C and D we discovered for ourself; if they help you - or if they don't - we'd like to hear about it.

A) Take short steps; save energy for changing

weight, etc.

B) Don't strain. The gain is most spectacular in bouncy dances; the floor fights the tense and aids the relaxed. Says one dancer, "I just let the floor do the work."

C) If difficulties persist, stop watching feet, especially the feet of someone facing you. Take cues from the music; and/or watch a skilled dancer's head bobbing up and down.

D) Having nearly mastered a line dance, close your eyes. This learning device includes a bonus; you become more aware with your muscles, you get a kinesthetic adventure both weird and pleasant.

IN SPINNING AND PIVOTING (including hambo) with a partner, short steps make for pleasure, long ones for strain. Step as short as possible!

KNACK OR JUDGEMENT? In VIRGINIA REEL the music for "forward and back" lasts as long as that for "turn by the right hand round"; but the second floor track is far longer than the first. In this CONTRAST is both charm and a challenge to discover the charm and take advantage of it. Nearly any child can understand the mathematics here; and an astute child can be led himself to conclude that while skipping is fine for "turning by the right hand", walking will "use up the music" of "forward and back." Thus a rat-race becomes more dance like, brats more mature.

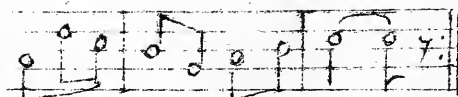
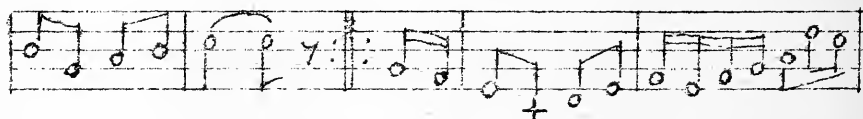
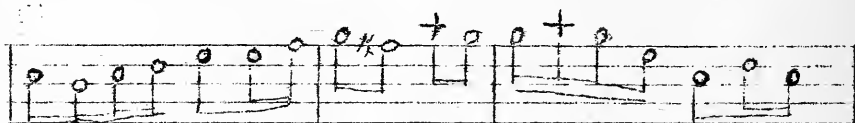
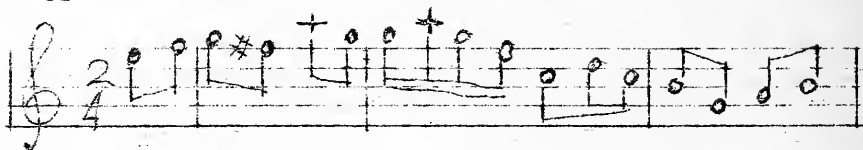
The same forest adults fail to see - for concentrating on the trees! For example, the circling of SACKETS HARBOR is a very long floor-track for a mere four bars - eight steps - unless dancers promptly team up in a small circle, hands at shoulder level, elbows bent.



# CONTRA DANCE

## BRITISH SORROW

Suggested music "Whalen's Breakdown".



### The Dance

Couples 1-4-7- active  
Do NOT cross over

Down the outside, below two couples  
Up the center to place, cast off  
Right hand star with couple below  
Left hand star with couple above  
Circle six hands around  
Right and left four



BRITISH SORROW is a "revival" contra. I daresay that it was "lost" for an hundred years before being rescued from oblivion. It is in the Otsego manuscript, the complete name of which is "A SELECT COLLECTION OF THE NEWEST AND MOST FAVORITE COUNTRY DANCES, WALTZES, REELS & COTILLIONS AS PERFORMED AT COURT AND ALL GRAND ASSEMBLIES. Comprising upwards of 350 Figures." Published by the firm H. & E. Phinney in 1808, you may see a copy of it in the American Antiquarian Society building, Worcester, Mass.

If you use recorded music, may I suggest that you try band 2 on side 2 of the Capitol LP "My Scotland"? It's a wonderful medley of tunes and fits the dance perfectly. Limitation of space prevents the printing here of the complete medley. When I use live music I like "Whalen's Breakdown", the tune given here. Other suitable tunes we have played for it are: Speed the Plow; Don Messer's Breakdown; The Wandering Drummer; and a whole host of reel tunes too numerous to mention.

\*\*\*\*\*

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# SQUARE DANCE

HOFERAU SQUARE - Jerry Helt

Suggested music: Whatever you like, though Jerry used a recording of the German dance "The Tampus". As given here it is slightly different from the original, to fit our New England style of dancing.

Circle left half way round  
 Head couples half right and left  
 Circle left half way round  
 Side couples half right and left  
 Ladies half grand chain  
 Heads outside, half promenade  
 Ladies half grand chain  
 Sides inside, half promenade  
 All balance right, balance left, sashay to the right  
 All balance left, balance right, sashay to the left  
 Allemande left with your corner  
 Allemande right with your own  
 All four men left hand star  
 Swing your corners all  
 Take your corner and promenade all.

Repeat entire dance three more times  
 Use any ending you wish.

\*\*\*\*\*F\*\*

## SQUARE YOUR SETS

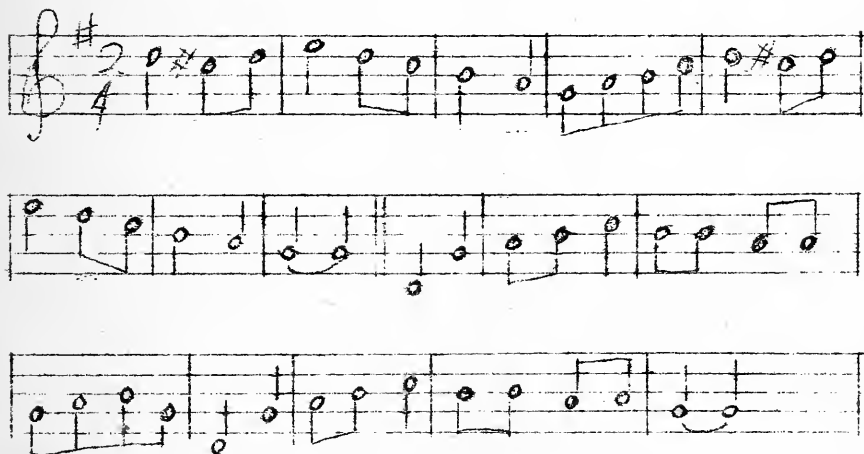
A Magazine For The  
 Square And Folk Dancer  
 Distributed Free Of Charge Four Times A Year

Editors: Ray & Arvid Olson  
 25 Tulip Tree Drive  
 Champaign, Illinois

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## FOLK DANCE

MILANOVO KOLJ



Formation: No partners. All hands joined in a circle and held down during Part One and straight forward in Part Two. Circle may be closed or broken with a leader at the forward end.

## Part One

Facing to right, all move forward with two step-hops, (step on right and hop, step on left and hop) take 3 light steps forward (rt, left, rt) and close left ft. to rt. keeping weight on right foot.

Facing to the left (CW), repeat the above on opposite feet (left-hop, right-hop, l,r,l, together).

## Part Two

Face center and bring joined hands forward to shoulder level. Move into center as follows: Step on right step on left alongside rt; step on right and quickly

bend the right knee ever so slightly. Then step forward on left, step on right alongside left, step left, bring right to left and quickly flex the left knee a bit. (step, together, step, dip; etc.)

Repeat Part Two, moving away from the center.

Variation: In Part One, after the two step-hops to r. face center and step to right on the right foot, step on left foot behind right, then take 3 quick steps in place allowing equal weight to each. (Rt-hop, l-hop, rt, left behind, r, l, r in place).

Repeat to the left on opposite feet.

Milanovo kolo is a real nice dance that we've found so useful with beginners, as well as eager-beaver dancers. The steps are simple and the music is lively and easy to listen to.

We first learned this dance from Dick Crum, of Pittsburgh. Dick stressed the fact that an erect posture is desirable for Milanovo and that the Serbs usually do a lot of shouting in this dance. You'll find some of the Kolo shouts printed on the instruction sheet of "World of Folk Dances" by RCA Victor and also in Michael Herman's "Folk Dance Syllabus No. 1".

Two excellent recordings are available for Milanovo. - On a Stanched label #1011 features a lively tambouritzza orchestra at 78 rpm. In the new Victor "World of Folk Dance" series, Michael Herman's Folk Dance Orchestra plays for both a 33 1/3 rpm (RCA EPM 1620) and a 45 rpm (RCA EPA 4129) version - with Michael adding a few kolo shouts. On the 45 rpm record you also get Misirlou, Fado Blanquita, and Gie Gordons, while on the 33 1/3 disc you get these plus eight others; all useable folk dances. (T.S.)

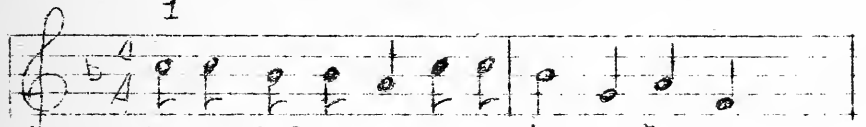


## FOLK SONG

Croatian IGRA KOLO Round

Learned from Dick Crum - Maine Folk Dance Camp, 1958

1

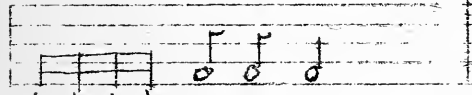


Igra kolo ve-selo ši-rom šo-rom

2




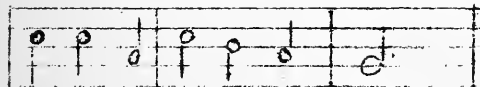
igra kolo na o - kolo † Za-ple-lo-se razple  
lo se



† † † †  
pa se opet sa-sta-lo

And this next one below we also learned from Dick in Maine.

GREMO NA ŠTAJERSKO (Slovenian)

1) Gre-mo na Sta-jer-sko, gle-dat kaj de-la-jo, gle-dat kaj de-la-jo, de-kli-ce tri.

Chorus: Hoj li-a hoj lija la, hoj li-a hoj lija la  
hoj li-a hoj lija la, hoj li-a la

2) Pr-va je ku-har-ca, dru-ga je kel-ner-ca  
tre-tja je lju-bi-ca moj'ga sr-ca

3) Prva mi jestida, druga mi piti da, Words in Pioneer  
tretje me v kemrico svoje pela. Press v 14 n 5

# FOLK & CONTRA DANCES AT

## NATIONAL CONVENTION

by

Walter & Stella Drake  
Folk & Contra Chairmen



Denver cordially invites you to enjoy the National Convention to be held during Colorado's 100th Birthday Celebration. The Program Committee is planning a series of events to delight every one attending.

The Folk and Contra Dancers will share a great part of the total time given to the different types of dancing. The Folk dancer will have  $4\frac{1}{2}$  hours of Institutes each day or a total of  $13\frac{1}{2}$  hours for the 3-day session. He will learn the newest dances and have a chance to dance some of the older ones; styling and teaching techniques will be emphasized for the beginning instructors. Each evening a  $2\frac{1}{2}$  hour programmed Folk Dance will be held in a beautiful ballroom with a hardwood floor, and dances of the intermediate or advanced class will be used in these programs.

The Contra Dancers will share equally as well with 3 hours each day of teaching and dancing the favorite contra dances that we are doing today. Two sessions of Contra Dance will be programmed in the main Arena to provide a taste for all of those who can't leave it alone. Every nationally known leader or teacher will be

invited to participate as an MC or to teach dances.

A pre-convention Folk Dance will be sponsored by the Steele Community Center at 39th & King Streets, Denver, on May 27 and will be conducted by Vyts Beliajus, of San Diego, California.

The Historical Pageant showing 100 years of dancing, is being arranged and conducted by Mrs Dorothy Shaw, on Friday afternoon and evening in the Theatre Section of the Auditorium. The newly remodeled theatre section of the Auditorium will also be used for a spectacular style show that will be of special interest to the ladies.

A midnight Rodeo and after party will be one of the highlights of the Convention and on Sunday, May 31, a trip to Estes Park in the mountains, with a steak fry and more dancing will wind up the Convention.



## INSPIRATION

by  
ED MOODY

Lines inspired by Year-End Camp Party

As I drove home this evening  
The thought occurred to me  
How mighty fortunate I am  
Such gorgeous sights to see.  
As Christmas decorations  
Bedecked with colored lights;  
The mountain sillouhettet  
By moonbeams shining bright.



I've squared with many people,  
 Some famous, and some not;  
 Then as the music faded  
 Those squares were just forgot;  
 But once tonight I chanced to dance  
 A most congenial set,  
 Outstanding for one reason  
 That I will ne'er forget.

One man was really expert.  
 Yes, it was quite a treat;  
 Precise his movements, every one,  
 Completely on the beat.  
 His face was always beaming  
 A most contagious smile  
 As he do-si-does and balanced  
 In best accepted style.

Right at my partner's corner  
 She would always find his hand  
 Awaiting her to turn around  
 When the call came "Allemande".  
 Regardless of the pattern,  
 On the spot he'd just be there;  
 The picture of perfection  
 As we danced the old Grand Square.

His partner led him to a seat;  
 All were surprised to find  
 This very expert dancer  
 Was quite completely - blind.

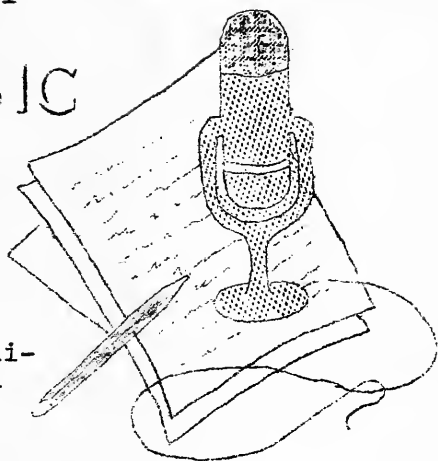
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So we who have all faculties,  
 Don't gripe, nor look forsaken;  
 Like him, enjoy your blessings,  
 And quit your bellyaching.





# FOLK MUSIC PROGRAMS



Thanks to Keith Hunt & The Folk Sheet, occasional publication of the Syracuse University Folk Dancers

The Canadian Broadcasting Corporation leads the way with fine programs of folk dances, songs and lore. Many feature live orchestras and personalities whose dances, songs and lore of many nationalities should be very appealing to folk dance and folk song enthusiasts. Any reasonably sensitive home or car radio should pick up CBC network stations at 740 (anytime), 940 and 1550 (evenings) on the dial. Connecting a piece of wire to your radio to serve as an additional antenna might help too.

Day	Program Title	Time (EST-PM)
Sat.	Traditional Echoes--Songs & Dances	1:30
Sat.	Stu Davis - Western Songs	6:45
Sat.	Don Messer & His Islanders--Songs & Dances	7:00
Sat.	Prairie Schooner - Songs & Dances	7:30
Sat.	Polka Party - Alternate Saturdays	7:30
Sun.	Come All Ye Round - Maritime Sea Songs	12:30
Sun.	Folk Songs - Alan Mills, Folk Singer	1:00
M-F	Rawhide - Music, lore, variety	5:30
Tue.	Leicester Square - Music from old days	9:30
Fri.	Songs of My People - Songs, dances	9:00

Write to CBC TIMES, Box 500, Toronto, Ontario, for a copy of their weekly publication listing all Canadian Network Programs.

# WHY HASSLE

by

Duke Miller



On dance details we seldom agree  
 'Cause he is he and I am me;  
 But friends we remain over the years,  
 And neither of sheds many tears  
 When the other does something different than he,  
 'Cause he is he and I am me.

Hi-level, Lo-level, Eastern or Western,  
 Who can prove which is the best one?  
 Remember, that some of our well-meaning sires  
 Converted and spoiled the Hawaiian Isles.  
 Let's agree with the man behind the mike,  
 All never will, nor can, dance alike.

Traditional, Authentic, what is your reference?  
 Your neighbor may have a different preference.  
 Why completely spoil the other's fun  
 'Cause your correct style is the only one?  
 Sincere and well-meaning you may be,  
 But he's still he, and I'm still me.

If you dance in a way that others like  
 They'll copy you with all their might,  
 But when you tell them their way is wrong  
 You'll surely hear a different song.  
 The timid stop dancing for a spell,  
 But my friend would tell you to "Go to hell!"

P.S. In this rhyme I've used the word "he",  
 But a hassling "she" is worse than the "he".





## TOLD IN THE VILLAGE

Haunted Lake in the town of Francestown, N.H. is known to many people from all parts of New England for its excellent fishing, but few people know the reason for its name.

In the year 1741, two young men started from Boston for Hillsboro to purchase land for settlement and met on the way in the woods of Francestown, close by a big pond. They quarreled, and one of the men was killed. The other hastily buried the body and left the scene hastily, taking with him what money and personal belongings he could find. Finally the murderer settled in Hillsboro and he was never arrested for the crime.

In 1753, a man named Matthew Patten was hired by the town to make a survey, to determine certain boundary lines. Patten engaged four men to assist him in the work and the party finally located a spot near the lake and made preparations to remain there for the

night.

Soon after the sun went down, there commenced groanings and shrieks, as of a human being in distress, and these continued until light streaked the June morning sky.

Mr Patten endeavored to encourage his helpers, who were not accustomed to fear in the face of man or beast, but every one of his assistants picked up his belongings and started on the run, away from the cursed spot. They kept right on going and it is claimed that Mr Patten was glad to follow them back home.

It was 30 years later that another man, David Scooby, having erected a sawmill at the outlet of the pond, discovered the skeleton of a young man as he was dragging logs down over a steep bank close by where the surveyors many years before had encamped for the night.

#### PHANTOM SHIP

If you visit the Maritimes this summer you may be fortunate enough to catch a glimpse of the phantom ship of Northumberland Strait.

On a night when the giant branches of the tall spruce trees are storm-tossed against the black sky and driven rain lashes the rocks and the face of the sea, the phantom ship may sail again, far out upon the turbulent waters of the strait. Out of the East she comes, a three-masted square-rigged ship - her masts and yards and canvas bright with the red majesty of leaping flame. Eventually she disappears again, bow first and still aglow, beneath the waters of the strait.

A phosphorescent glow, many will say, similar to that seen over Marshlands of a summer's night. But in the East Coast villages, there are many who have seen the phantom ship - and ship it is, they vow. They agree upon her appearance and her disappearance. Only her origin is in debate.

## SETS IN ORDER

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SQUARE DANCE MAGAZINE

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To some she is the ghost of a pleasure craft that came to the strait many years ago. When a lamp in the captain's cabin was upset in a brawl, the ship was burned -- with all on board.

Or again she is claimed to have been an immigrant ship bound for Quebec. Battered by a storm, she ran for Northumberland Strait, only to be struck by lightning and burned to the water's edge.

## STOUGHTON BOTTLE

A subscriber from Nebraska has heard the term "Stoughton Bottle" and has written on asking what it is. We spent a lot of time a few years ago looking it up and this is what we found. A Stoughton Bottle was a term used about the turn of the century to identify a slow-moving or dull person. Today he'd be a dope or a jerk. In 1939 he was a goon - remember?

Many can remember when a square-faced bottle stood behind the bars. Customers seldom called for it and, because it rarely moved, people who did likewise were called Stoughton Bottles. At the Boston Athenaeum we found a book, "The Quacks of Old London" which explained that Richard Stoughton, an apothecary of Southwark, originated this elixir at his shop, The Sign of

the Unicorn, about the time of the American Revolution. Fifty or 60 drops were to be taken in your ale, mum, or Canary wine and it would cure your "distemper of the stomach,"...he said.

### AMERICA RICH IN LORE OF NATIONALITIES

I've always remembered what my friend, Bill Sallak, once said about his father. Bill, who was baptised Vaclav Jan, is a New Yorker of Bohemian ancestry.

"I could kick myself," he said, "for not realizing how much I could have learned from my dad. He knew all sorts of interesting things about the old country. But I would have none of it. I wanted to be the All-American boy. I was ashamed that my folks were immigrants. Now, when it's too late, I see what I missed."

We Americans come from all sorts of national backgrounds. This is one of the strengths of our folks. Unfortunately, though, we haven't learned as well as we might how to build on these differences. Too often, like Bill, our growing youngsters feel they have to hide their origins and fit completely into what they think is America.

To be sure, we don't want to set people aside because of their nationalities. We're all Americans together. But how much better life would be if we could bring more of the richness of our backgrounds to the American scene!

Fortunately, some of our schools are doing a good job along these lines. Folksongs and dances, handicrafts and holidays of the various countries find a place in our school programs. We're learning to appreciate ourselves and our origins.



# FOLKLORE IN THE KITCHEN



From a Bride's Book of 1884: "For a molasses cake add 10 'blubs' of molasses." At this time molasses was kept in a barrel and, apparently, the most common way of measuring it was simply to let it "blub" out!

Layer cakes were once called "Stack Cakes" in the Smoky Mountains. When served at weddings, they were called "Bride's Stack Cakes" - the height of the cake showing the popularity of the bride. Each guest brought one layer and added it to the cake, so the more friends, the taller the cake.

At the time of the Boston Tea Party, chocolate became a real part of American life. It was a popular drink - substituted for boycotted tea - and was quickly seen in cakes, cookies and pies.

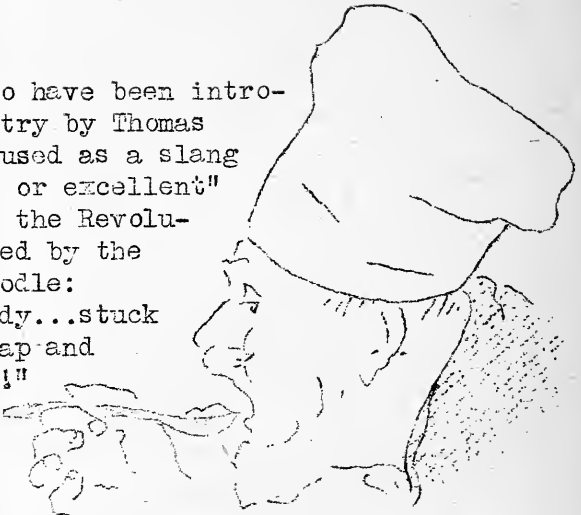
Custard Pie is known as "Nervous" or "Quaking Pie" in New England because it quivers and shakes.

The first small chocolate and nut "cakes" were seen in Maine. Early ones were called Bangor Brownies, after the city, Bangor, Maine.

"A nutting we will go" was the theme in the early days. Nuts of all kinds were plentiful in the forests "just for the picking", so were frequently used in cakes and

breads.

Macaroni is said to have been introduced to this country by Thomas Jefferson. It was used as a slang term meaning "good or excellent" during the days of the Revolution, as illustrated by the lines in Yankee Doodle:  
 "Yankee Doodle Dandy...stuck  
 a feather in his cap and  
 called it macaroni!"



Great-grandmother prized her dainty butter molds, and shaped butter for her tea parties with many different designs.....vying with her neighbors to see who could serve the most original. Often she served three different kinds of tea, too.

Ginger is regarded as a mystery plant as no one knows its true origin. Some say Asia, some Brazil, but it has been used as a seasoning from prehistoric times. Wise old kings of the Orient nibbled ginger boiled in honey, and great-grandmother kept a little stone jar of ginger on her pantry shelf. Still today, ginger means "spirit and life."

The early colonists introduced cocoa beans to America during Revolutionary War days, and chocolate cakes of that time were made with yeast. In the Gay Nineties, devils food cake was the craze of Chicago, and its popularity soon spread across the rest of the country.

Gingerbread was enjoyed by the Greeks back in the days when that country was the leader in world culture. At first it was made with honey, but later treacle - a type of molasses - was substituted. In early England, gingerbread was often covered with gilt or gold-leaf paper, which accounts for the use of the word "ginger-



bread" in describing too much decoration. A recipe for gingerbread was said to have been brought to America on the Mayflower, and to-day every state boasts many special recipes.

There were no honeybees in the New World until the first hives were brought from England. Bee pastures were so abundant that swarms escaped into the wilderness. From this comes the old Indian saying, "The White Man's stinging flies have come, so the palefaces themselves will be coming pretty soon."



Popover batter is like the old Yorkshire Pudding batter. In the early days in England, the pudding was baked in a shallow pan in front of the fire where meat was roasting. Drippings from the roasting meat flavored the pudding.

Chocolate Upside-down Cake may be the original upside-down cake. In the old days, women poured heavy molasses in the bottom of the pan to make it.

The earliest pumpkin pies were made by cutting a slice off the top of the pumpkin, scraping out seeds and fiber, and filling the cavity with milk and spices. Later a greased pan was sprinkled with rye meal, then filled with stewed and seasoned pumpkin with milk; and finally, came the pie crusts as we know them.

Cookies similar to today's refrigerator cookies were popular in France in the 17th century. They were called "Petits Gateaux Tailles," meaning "little cakes cut off", and were sliced from a long roll kept in a cold place until firm. Mary, Queen of Scots, brought them from France to England. There they became known as "Petticoat Tails", as the English were unable to pronounce the correct name.

Many recipes using fruit were developed because of the locale. Ohio settlers were blessed with apple trees left in the wake of Johnny Appleseed. Early Georgia settlers found peach trees already planted by the Indians who had obtained the seeds from the Spaniards. And Arizona boasted of many date palms sprouted from date seeds thrown away years before by Conquistadores lunching at the oases. Early German settlers made good use of their apple orchards too, and Applesauce Cake was as popular then as now!

"Seven Sweets and Seven Sours" combine to make a celebrated Pennsylvania Dutch custom. According to tradition, each homemaker set the table with exactly seven sweets and seven sours, and guests looked and counted to make sure the number was correct!

Pie-a-la-mode is not French, as the name implies. It was originated in New York State in 1842, when a restaurant owner discovered that his supplies of pie and heavy cream were dwindling fast. Ice cream, however, was plentiful, so he served his customers small pieces of pie with large scoops of ice cream on top, thus starting a whole new dessert fad.



## COUNTRY

## FOOD



## CHICKEN GOULASH

A wonderful way to use left-over chicken and one the dishes it is fun to enlarge upon as you go along. Serves 6. Baked rice is recommended to serve with it.

$1\frac{1}{2}$  to 2 cups diced chicken  
 2 sm. cans mushrooms, sliced  
 Thinly sliced green stuffed olives  
 1 can bean sprouts  
 2 to 3 cups chicken stock or chicken soup  
 Salt, pepper, Worcestershire sauce & La Choy sauce.

Saute mushrooms, green pepper and olives, turning frequently. Add drained bean sprouts. When the latter are thoroughly hot, add chicken and hot chicken soup or stock. (The bean sprout water may be substituted for part of the stock.) Add a good dash of Worcestershire sauce & LaChoy sauce; salt, and pepper as desired, and simmer very slowly for  $1\frac{1}{2}$  to 2 hours. If desired, a teaspoon of curry may be thoroughly blended just before serving.

## LEFT OVER ROAST PORK

Trim off the fat but use every bit of meat even if it seems rather dry. Grind meat with fine chopper, and add left over gravy with a little Worcestershire, or other seasoning. Make a biscuit dough; a scant cup of flour for two people is about right. Roll it out thin and spread the pork over it. If you have a large amount for a large family, make a long narrow strip.

Roll it up like a jelly roll, making not more than 3 turns of the roll. If you have it too thick, it will be too dry on the outside before it is done in the center. Bake in a moderate oven until the biscuit dough is done. A very small amount of meat will go a long way used like this. Serve vegetables with it.

### DEVILED FLANK STEAK

2 lb. flank steak	$\frac{1}{2}$ tsp. salt
2 tbsp butter	$\frac{1}{2}$ tsp. pepper
1 large onion	$\frac{1}{4}$ tsp. paprika
1 tbsp. flour	$\frac{1}{2}$ tsp. mustard
3 tbsp. vinegar	2 cups hot water

Slice onion thin and brown in frying pan. Remove onion temporarily and brown the steak which has been cut in inch strips and rolled in flour. Remove meat and add other ingredients to pan including rest of flour. Simmer for a minute then put back the steak and onion and simmer the whole gently until tender about 2 or 3 hours. Serve meat on platter with gravy poured over it.



STEAMED CLAMS

To the true New Englander, taking part in a steamed clam dinner is a gustatory rite requiring special vestments in the form of large napkins tucked under the chin, and special preparation of the appetite, which should be equal to consuming an average of twenty succulent soft-shelled clams almost without pause!

Pick over clams to remove any open ones. Scrub thoroughly and rinse well. Put into a large kettle with about

$\frac{1}{2}$  inch of boiling water in the bottom, covered with a tight-fitting cover, and steamed just until all are open, with an occasional stir to insure that the heat reaches them all. (Throw away any clams which do not open.)

Heap clams in a big heated bowl or on a platter. Accompany with cups of clam broth which has been strained through two or three thicknesses of clean cheesecloth to remove any sand, and with small warm dishes of melted butter.

Remove the clam from its shell with an oyster or dinner fork - experienced Yankees often prefer to use their fingers - and remove the black cap with the trailing "veil" or "beard" from the head. Then dip the whole clam first into the clam broth and then into the melted butter and eat it without further ceremony.

To enjoy them to the fullest however, you must eat them at a true

### NEW ENGLAND CLAMBAKE

The oldest eating tradition along New England's coast is the clambake, a legacy from the Indian tribes. In the three centuries that the tradition has been honored the form and method of the bake have remained essentially unchanged. Basically it consists of green corn, clams and fish closely covered and steamed in seaweed over white-hot stones to a medley of goodness that has not its equal this side of paradise.

The modern clambake is apt to include foods not known to the Indians - sweet potatoes, chicken, sausages, butter for the clams, coffee for the follow-up - and such latterday trappings as cheesecloth, paper bags or wire baskets to confine the separate foods, but fundamentally the clambake has withstood the advances of civilization and mechanization.

Every bakemaster has his own opinion on how to conduct the preliminary stages of a clambake, but the general

working procedure shapes up to something like this: A fire of wood is burned in a shallow pit over layers of stones about the size of cabbages. When the stones are crackling hot (after an hour or so of exposure to intense heat,) embers and ashes are swept away and a layer of wet seaweed or rockweed is laid on top of the stones to a depth of several inches. Ingredients follow in this approximate order - well-scrubbed clams followed by a second layer of seaweed; unpared white or sweet potatoes or both; ears of corn stripped to the inner husks and cleaned of silk; fish, preferably bluefish, in paper bags; sausages similarly encased; lively lobsters arranged side by side in a large square of cheesecloth securely tied; broiler chickens, if you must, also tied in cheesecloth. Four to six inches of seaweed are now laid snugly over the food and the imposing heap closely shrouded with a clean wet canvas. The edges of the canvas are weighted down with stones and the tiniest openings plugged with seaweed. For an hour (some experts allege a longer time is allowable) the pungent steam of seaweed and clam penetrate the edibles. The tantalizing aroma slowly seeps through the containing canvas with stimulating effect on the taste buds of the waiting company. Appetites may be appeased with relishes - sliced cucumbers tomatoes and onions - bread, and cups of clam broth.

Then with the ceremonial lifting of the canvas the banquet is ready. Tin plates are piled high. Melted butter daubs the unhooding chins. The feast is on!

For small family-size clambakes variations on the standard procedure are permitted, and a barrel or a wash boiler is an acceptable container for the bake. A wood sh-hooped barrel is recommended and a lining of sheet-metal scraps will prevent the hot stones from igniting the sides. For best results the barrel must be sunk in sand, the deeper the better. The wash-boiler clambake admittedly a weak facsimile of the genuine article. The traditional foods are layered on a rack placed in the bottom of the boiler over an inch or so of water. The lid must fit tightly. Cooking is over an open fire.

# THE TOWN CRIER



Don & Marie Armstrong invite to join them for a week of dancing in cool Colorado at the Shillings Lightning S Ranch in the San Isabel mountains during the week of August 3rd to the 9th with a program of dancing and fellowship they have on hand for your enjoyment. Registration is limited - 20 couples, so don't delay. Complete cost for the week is \$65.00 per person (\$45.00 for children), and an advance registration of \$15.00 per person is required - refunded if you let them know by May 1st that you can't make it. Write Don Armstrong, Rt 1, Box 643, New Port Richey, Florida.

\*\*\*\*\*

Write to the Asia Society, 18 East 50th St. New York 22, N.Y. for information on how to rent their film "Martial Dances of Malabar". A most entertaining and instructive film showing some very spirited traditional dances, done with long lances and other weapons, as well as scenes of the training given the dancers, both children and adults.

\*\*\*\*\*

The Country Dance Society, 55 Christopher St. New York City, announce that they intend to make their own records for English dances hereafter, and have already brought out, one, "A Trip to Paris" (a) and "Hole In the Wall" (b), obtainable from the society at the above given address.

\*\*\*\*\*

The Pennsylvania Folklife Society, 218 West Main St. Kutztown, Penna. have published a highly interesting and informative book "Christmas In Pennsylvania" available from the society for \$2.50.

The Dunsings - Paul & Gretel - send word of special

Saturday night folk dance parties Jan 31st; Feb. 28th; & March 21st. at George Williams College, 5315 Drexel Ave. Chicago, Illinois.

\*\*\*\*\*

Ted Sannella will be the next guest caller for the Sea coast Region Square Dance Association in Dover, N.H. City Hall Auditorium, March 7th.

\*\*\*\*\*

Friends of John Williams, Dayton, Ohio, square and folk dancer now studying in Finland on a Fulbright scholarship, will be glad to hear of his announced engagement to Miss Hilka Hamalainen of Helsinki, Finland. Miss Hamalainen is a student at the Helsinki School for Handwork Teachers, specializing in weaving. She also is an instructor in folk dancing and a student of ballet.

\*\*\*\*\*

Congratulations to Arthur Tufts, Jr. of Exeter, N.H. on his appointment to the Dance Committee of the National Advisory Committee of Recreation Programs and Activities for a two year term. This is part of the National Recreation Association.

\*\*\*\*\*

Ralph Page will lead a three day contra & New England type square workshop in Washington, D.C. March 12, 13, & 14, for Dave Rosenberg's folk dance group and the Department of Recreation.

\*\*\*\*\*

Paul & Gretel Dunsing will hold a week-end of folk dancing & recorder playing at College Camp, Wisconsin, May 8-10, 1959. For further information write to Mrs Gretel Dunsing, c/o George Williams College, 5315 Drexel Avenue, Chicago 15, Illinois.

\*\*\*\*\*

The Folk Dance Leadership Council of Chicago writes of its next Week-End Folk Dance Camp to be held June 5-7, 1959, at Forest Beach Camp, New Buffalo, Michigan.

\*\*\*\*\*

We're happy to pass along the information that the Sixth Annual Azalea Trail Square Dance Festival will be held February 27-28, at Fort Whiting Auditorium, Mobile, Alabama.



At a recent meeting the following officers were elected to the Folk Dance Leadership Council of Chicago: Paul Dunsing, Chairman; Walter Meier, Vice Chairman; Michael Ehrlich, Corresponding Secretary; Emily Mucha, Recording Secretary; Elliott Buskey, Treasurer.

\*\*\*\*\*

Cornell University Press, 124 Roberts Place, Ithaca, N.Y. announces the publication of "A Pioneer Songster" containing some 90 songs of New York State & New England, many of which even the specialists have never seen or heard of. Price \$3.50.

\*\*\*\*\*

We recommend for your listening pleasure the IP Spinet Record # 664 "Jigs & Reels" played in French-Canadian & New England style by Milt Appleby of Rochester, N.H. No jigs, despite the name, but there are 12 tunes much loved by New Hampshire fiddlers, of whom young Appleby is one of the best. Price \$3.98.

\*\*\*\*\*

You will be most welcome at the Country Dance Society VALENTINE PARTY, February 12, 8-11 p.m. at The Union Boat Club, 144 Chestnut St. Boston, where there will be square dancing for all. Live music. Guest Callers. Fun for you and your friends. On February 26, at the Society's "DROP IN SQUARE DANCE EVENING" Hervey Gardner will be the guest caller.

\*\*\*\*\*

Dick Crum leads a two-day workshop in Toronto, Ontario February 14 & 15. All are welcome.

\*\*\*\*\*

Many people are interested in American Indians and all of them should know that Pageant Books, Inc. have recently published a two-in-one volume "Handbook of American Indians North of New Mexico" at \$27.50. Probably this is too steep a price for the ordinary person, but tell your library, they will be interested.

\*\*\*\*\*

Send to Cantabrigia Bookshop, 18 Palmer St. Cambridge 38, Mass. for their latest catalog of "Fun, Facts & Furbelows of the Americas". 271 items are listed.

\*\*\*\*\*

The 1959 National Capital's Annual Festival of All Nations will be held Friday & Saturday, May 1 and 2 at

Roosevelt Center Auditorium, 13th & Upshur Sts. N.W. Washington, D.C. 8:15 p.m. The two different programs featuring the traditional music, dances, and costumes of the many nationality organizations and embassies in the greater Washington area, are sponsored by the D.C. Recreation Department and organized by members of the Washington Folk Dance Group. The Festival includes a folk and square dance party on Saturday afternoon, May 2, and audience participation each evening. Director of the annual festivities, which will have representation from some forty groups (including local square and contra clubs) and more than 450 participants, is Dave Rosenberg, Folk Dance Director for the D.C. Recreation Department.

\*\*\*\*\*

Next general membership meeting of the NEEFA will be Sunday, Feb 15, 1959, at Orange Hall Auditorium, 7 Park Avenue, Somerville, Mass. (one block from Davis Square) at 4 p.m. followed by supper and dancing.

\*\*\*\*\*

The University of Texas Press, Austin 12, Texas, sends word of the publication of a new volume "The Singing Mountaineers", songs & tales of the Quechuas of Peru. 212 pp illustrated, at \$3.75 per copy.

\*\*\*\*\*

Hargail Music Press, 130 West 56th St. New York 19, NY announces their new book of Yugoslav Songs and Dances, "VRANJANKA". This is the "Dick Grum Book" and is suitable for singing in either English or the original language, with guitar chords (also recorder dust), \$1.00.



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